



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act of  
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.  
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

JAMES B. TOWNSEND, President and Treasurer,  
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,  
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69  
Chancery Lane.

PARIS AGENT—Felix Neuville, 2 bis rue  
Caumartin.

## SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

## BERLIN.

American Woman's Club . . . 49 Münchenerstrasse  
Ed. Schulte . . . 75 Unter den Linden

## BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

## LONDON.

American Express Co. . . Haymarket St.  
Allied Artists' Ass'n . . . 67 Chancery Lane  
W. M. Power . . . 123 Victoria St., S. W.

## MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

## PARIS.

American Art Students' Club . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Co. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . 2 Place de l'Opera  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel  
Lucien Lefebvre-Poinet . . . 19 Rue Vavin

## THAT BEVERIDGE "VAMPIRE."

We have been shown the photograph of the sculpture by Miss Kuhne Beveridge, entitled "The Vampire," which when recently exhibited at Leipsic, Germany, caused a decided sensation in that city. The cable tells us that the sculpture will be brought here for public exhibition. We should hardly think this possible, for, as no newspaper would dare under our laws to publish the reproduction of the photograph, it is hardly likely that the police, not to speak of Anthony Comstock, would permit the exhibition of the sculpture. Frankly speaking it is not an art work but an indecent production.

## A SEASON OF SALES.

The present art season appears to be one of auction sales. This week has brought two of more than usual interest, if not importance, in New York, and the weeks which are to follow, before the curtain rings down in mid-April or early May, will be crowded, from all indications, with these events.

The Yerkes sale in early April overtops all those announced in importance,

and the precise dates for this event, which were published in our columns, show that it will keep art interest at fever heat in art circles for nearly ten days. There will be an influx of dealers from Europe for this sale and it should stimulate business, even at the fag end of the season. It is to be regretted that it did not come earlier in the season, especially after the abandonment of the James Henry Smith sale, for the art business has needed stimulation of late.

Opinions are still divided among the dealers and collectors as to whether or not large and widely advertised art auctions are of benefit or injury to general business in the art world. We are inclined to the opinion that they are not entirely beneficial in prosperous times, but are of great benefit and value in dull or depressing seasons like the present. It is to be hoped that good attendance and prices will mark the remaining sales of the waning season.

## OBITUARY.

Mr. Julius D. Ichenhauser, President of the Anglo-American Art Company, No. 523 Fifth Avenue, died in London on Monday evening last. The news of his death was not unexpected, as he had been seriously ill for some months.

Mr. Ichenhauser was well known in art circles, both in London and New York. He was born in Germany fifty-one years ago and inherited a considerable fortune from his father. This he increased through business and other ventures in Venezuela, where he was for some time an arbitrating agent of the British Government. He had art tastes and some fifteen years or so ago began the collection of pictures and art objects. He established an art house in London, and coming to New York began to deal in pictures here in a quiet way. Some six years ago he held an auction sale of his pictures at the American Art Galleries which was not successful. Returning to London he again came to New York two years ago, and founded the Anglo-American Art Company with galleries here and in London. His health began to fail last Spring, following some business reverses. He sold the property at the southwest corner of Fifth Avenue and 48 St., which he had purchased with a view to erecting large galleries, also abandoned an idea of running for Parliament, and returned to London where he has been under the care of attendants, owing to his impaired mental condition, for some months. Since his departure the business here has been managed by his brother-in-law, Mr. Adud, who is now in a serious condition of health. Mr. Raphael Ichenhauser, brother of the deceased, has arrived to wind up the affairs of the company here and when he has finished this work will return to London, taking Mr. Adud with him.

## CARNEGIE LYCEUM SALE.

Foreign and American paintings from private collections was sold at the Carnegie Lyceum on Mar. 8 and 9 by the Anderson Art Galleries. The total realized was \$24,636. O. Fukushima paid \$850 for "Moonlight" by D. W. Tryon. H. Schultheis paid \$675 for "Springtime in N. J." by Inness. J. B. McDermott paid \$275 for "The Dealer in Antiquities" by Joris. A. R. Carmichael paid \$150 for "The Berkshire Hills" by John B. Bristol, and \$425 for "A Head of a Young Girl," by Greuze. Knoedler & Co. paid \$6,100 for "The Arab Sheik," by Schreyer, and \$900 for "Sheep at Pasture," by Ter Meulen. William Macbeth paid \$450 for "Mount Tohivea," by La Farge, and \$400 for "Study of Surf Breaking on Outside Reef, Tautira," by La Farge.

## ANNUAL ACADEMY DISPLAY

(First Notice)

With its annual reception and varnishing yesterday, the National Academy of Design opened its 85th annual exhibition at the Fine Arts Galleries, 215 West 57th St., where the pictures may be seen every week day and evening and Sunday afternoons through April 17. This year the galleries will be open to the public free on Mondays, both day and evening.

## Display a Large One.

The Spring Academy, as it is best known, is this year one of the largest in the history of the old organization, and the catalogue has no less than four hundred and fifty-one numbers, of which 417 are oils, the remainder being sculptures. Last year there were only 306 numbers in the catalogue and it will be remembered that in order to give an "object lesson," as it was explained, the Winter Academy two months ago, only included 271 numbers. The Academy council evidently decided this Spring to emphasize last Winter's "object lesson" of the advantages or disadvantages of a small display by going to the other extreme, and the walls look uncomfortably crowded, while even the so-called Morgue or dark outside room is this year filled with canvases. It must be confessed that while the cutting down of canvases at the Winter Academy caused many heart burnings and the undoubted rejection of many worthy pictures, the result made a more effective and attractive display on the whole, than the present greater and larger exhibition.

## The Prize Winners.

The seven prize winning canvases have been on the whole well selected. The Thomas B. Clarke prize has been wisely given to F. J. Waugh for his surprising and strikingly good picture "The Buccaneers" one of the most unusual canvases from the brush of an American artist seen in some years, and which has deservedly been given the place of honor in the centre of the North wall of the Vanderbilt Gallery. The Saltus medal has been awarded to Douglas Volk for his characteristic and charming figure work "Little Sister." The Inness medal was given to J. Francis Murphy for his large landscape "In the Shadow of the Hills," a good canvas, of course but not the best that his able brush has produced in recent years. Miss Susan Watkins won the Shaw Memorial Prize for her "Interior," a clever piece of still-life and detailed painting. The three Hallgarten prizes were awarded respectively to Gifford Beal for his strong and convincing landscape "The Palisades," L. D. Vaillant for his richly colored effective decorative composition group "Woodland Play," and Charles Rosen for his delightful landscape "Summer Breeze."

## A Hasty Review.

Time and space do not permit more than a general hasty review and brief notice of some of the more important exhibits in this large and interesting, but not particularly impressive, Academy display. Among the best canvases in the South Gallery are a rich and decorative typical composition group by Hugo Ballin, a characteristic high keyed delicate colored example of F. S. Church, a full length portrait of himself in his studio at work by John W. Alexander, a high keyed, joyous landscape by Charles Rosen, a rich hued, well composed landscape by Daniel Garber, a delicate fanciful decorative composition by H. Prellwitz, a large, soft and finely conceived landscape by W. L. Lathrop and good typical examples of the art of Henry R. Poore, H. Reuterdahl, Edward Dufner, W. L. Palmer, E. Potthast, Birge Har-

rison, E. L. Schofield, Reynolds Beal, C. T. Chapman, Schreyvogel, E. L. Henry, George F. Muendel, and Cullen Yates.

## The Middle Gallery.

The features of the Middle Gallery are two striking portraits by Irving R. Wiles and W. T. Smedley, a joyous large landscape by Edward Gay, a charming low-toned beautifully handled landscape by John W. Beatty, Director of the Carnegie Institute, Pittsburg, a splendid large marine by Emil Carlsen "Flying Mists" in his typical low color key in cold greys and blues, but full of air and light and a rich deep colored landscape by Charles P. Gruppe. Other works which stand out in this gallery are landscapes by Frank DeHaven, George S. Smillie, Birge Harrison, R. W. Van Boskerck, E. Loyal Field, F. B. Williams, E. W. Redfield, Gardiner Symons and an early and hard Blakelock, and figure works by H. Watrous, Gifford Beal, Hugo Ballin, W. Glackens and E. F. Rook.

## The Vanderbilt Gallery.

The "star" picture of this gallery is the Clarke Prize Winner "Buccaneers" by F. J. Waugh, which in composition, color and drawing surpasses the work of Howard Pyle, one of whose typical subjects Mr. Waugh has taken. There are excellent examples of E. I. Couse, Bruce Crane, H. R. Poore, George Bogert, George Inness Jr., Arthur Hoeber, R. W. Shurtleff and Daniel Nesbit, also of Gardiner Symons, W. Merritt Post, Glenn Newell, George Bellows, A. T. Van Laer, Leonard Ochtman, W. Granville Smith, Ben Foster and G. Hobart Nichols, among the landscapists, while the best figure works are shown by Louise Cox, Victor Hecht, whose altogether charming presentment of "A Dutch Girl" is a striking piece of characterization, E. L. Blumenschein, John da Costa, Sergeant Kendall, Hugo Ballin, R. Mac Cameron, Louis Mora and W. H. Howe, the last showing a good cattle piece.

Further and more detailed notice of the works and of the sculptures in this good, but not exceptional Academy Display will be made in succeeding issues.

James B. Townsend.

## THE SHAW-BEAL DINNER.

Mr. Samuel T. Shaw, the well-known art patron, Vice-President of the Salmagundi Club, gives a dinner every year to the winner of the Shaw Purchase Prize of \$500 at the Annual Salmagundi Exhibition. This year Gifford Beal was the winner, and consequently the guest of honor. A feature of the dinner, which the guests appreciate very highly, is a print of the prize-winning picture, signed by all the guests. Mr. Beal's picture, beautifully reproduced in colors, made a souvenir that won the praise of every artist present. The illustration shows the artists present, grouped about Mr. Shaw, who is holding up a picture presented to him by Mr. Beal. They are: Gifford Beal, wearing the wreath, Paul Cornoyer, F. K. M. Rehn, C. W. Hawthorne, Paul King, Edward Polthast, Reynolds Beal, F. Luis Mora, winner of this year's Shaw prize, A. L. Groll, E. C. Peixotto, J. B. Carrington, Edward Penfield, W. Granville Smith, Paul Dougherty, R. D. Gauley, Frank de Haven, E. W. Hutchison, E. Ballard Williams, M. Evergood, Blashki, C. T. Chapman, E. W. Ritschel, A. W. Southwick, D. Leigh Hunt, Gardner Symonds, C. Battell Loomis and F. W. Hildebrandt.